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German Essays On Film

Randall Halle, Margaret McCarthy



German Essays On Film:

German Essays on Film Richard McCormick, Alison Guenther-Pal, 2004-04-20 This fascinating volume is for all serious students of European cinema as well as historians of Germany in the 20th century German Essays on Film is divided into five parts Late Wilhelmine Germany Weimar Republic 1918 33 Inside the Third Reich 1933 45 Intellectuals in Exile and Postwar Germany since 1945 Among the writers thinkers filmmakers and scholars anthologized are Alfred Döblin Georg Lukács Claire Goll Hugo von Hofmannsthal Fritz Lang F W Murnau Joseph Goebbels Leni Riefenstahl Walter Benjamin Max Horkheimer Theodor W Adorno Siegfried Kracauer R W Fassbinder Wim Wenders Gertrud Koch and many others The introduction by McCormick and Guenther Pal along with generous headnotes help to put all these essays into historic perspective **The A to Z of German Cinema** Robert Charles Reimer, Carol J. Reimer, 2010 German film is diverse and multi faceted its history includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany and the German Democratic Republic two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as the natural inclination of artists to rebel and create new styles allow for the construction of a narrative of German film While the disjuncture generates distinct points of separation it also highlights continuities between the ruptures Outlining the richness of German film The A to Z of German Cinema covers mainstream alternative and experimental film from 1895 to the present through a chronology introductory essay appendix of the 100 most significant German films a bibliography and hundreds of cross referenced dictionary entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema The book's broad canvas will lead students and scholars of cinema to appreciate the complex nature of German film **Historical Dictionary of German Cinema** Robert C. Reimer, Carol J. Reimer, 2019-07-15 The History of German film is diverse and multi faceted This volume can only suggest the richness of a film tradition that includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany West Germany and the German Democratic Republic East Germany's as well as a reunited Germany two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as and the natural inclination of artists to rebel and create new styles allow for construction of a narrative of German film Disjuncture generates distinct points of separation and yet also highlights continuities between the ruptures This second edition of Historical Dictionary of German Cinema contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 200 cross referenced entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema This book is an excellent resource for students researchers and anyone wanting to know more about German cinema Essays on the Essay Film Nora M. Alter, Timothy

Corrigan, 2017-03-14 The essay with its emphasis on the provisional and explorative rather than on definitive statements has evolved from its literary beginnings and is now found in all mediums including film Today the essay film is arguably one of the most widely acclaimed and critically discussed forms of filmmaking around the world with practitioners such as Chris Marker Hito Steyerl Errol Morris Trinh T Minh ha and Rithy Panh Characteristics of the essay film include the blending of fact and fiction the mixing of art and documentary film styles the foregrounding of subjective points of view a concentration on public life a tension between acoustic and visual discourses and a dialogic encounter with audiences This anthology of fundamental statements on the essay film offers a range of crucial historical and philosophical perspectives It provides early critical articulations of the essay film as it evolved through the 1950s and 1960s key contemporary scholarly essays and a selection of writings by essay filmmakers It features texts on the foundations of the essay film by writers such as Hans Richter and Andr Bazin contemporary positions by among others Phillip Lopate and Michael Renov and original essays by filmmakers themselves including Laura Mulvey and Isaac Julien [A New History of German Cinema](#) Jennifer M. Kapczynski, Michael David Richardson, 2012 A dynamic event centered exploration of the hundred year history of German language film This dynamic event centered anthology offers a new understanding of the hundred year history of German language film from the earliest days of the Kintopp to contemporary productions like The Lives of Others Each of the more than eighty essays takes a key date as its starting point and explores its significance for German film history pursuing its relationship with its social political and aesthetic moment While the essays offer ample temporal and topical spread this book emphasizes the juxtaposition of famous and unknown stories granting attention to a wide range of cinematic events Brief section introductions provide a larger historical and film historical framework that illuminates the essays within it offering both scholars and the general reader a setting for the individual texts and figures under investigation Cross references to other essays in the book are included at the close of each entry encouraging readers not only to pursue familiar trajectories in the development of German film but also to trace particular figures and motifs across genres and historical periods Together the contributions offer a new view of the multiple intersecting narratives that make up German language cinema The constellation that is thus established challenges unidirectional narratives of German film history and charts new ways of thinking about film historiography more broadly Jennifer Kapczynski is Associate Professor of German at Washington University St Louis and Michael Richardson is Associate Professor of German at Ithaca College **Nazi Film Melodrama** Laura Heins, 2013-09-16 Cultural productions in the Third Reich often served explicit propaganda functions of legitimating racism and glorifying war and militarism Likewise the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family these films were much more permissive about desire and sexuality than previously assumed Focusing on German romance films domestic melodramas and home front films from 1933 to 1945 Nazi Film Melodrama shows how melodramatic

elements in Nazi cinema functioned as part of a project to move affect body and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich. Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era, Laura Heins argues that German fascist melodramas differed from their American counterparts in their negative views of domesticity and in their use of a more explicit antibourgeois rhetoric. Nazi melodramas, film writing and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures, presenting the Nazi state and the individual as dynamic and revolutionary. Some spectators objected to the eroticization and modernization of the public sphere under Nazism, however, pitting Joseph Goebbels' Ministry of Propaganda against more conservative film audiences in a war over the very status of domesticity and the shape of the family. Drawing on extensive archival research, this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi era cinema.

The Cinema of Wim Wenders Roger F. Cook, Gerd Gemünden, 1997. The Cinema of Wim Wenders, the first anthology of scholarly work on Wenders, is a unique anthology of source materials and selected critical essays on the films of Wim Wenders, a major filmmaker in the so-called New German Cinema movement. His work, probably more than that of any other European director, reflects the tension between the European auteur tradition and the increasing dominance of the American media industry. In both his filmmaking and his critical writing, he explores how the relationship between image and narrative manifests the basic opposition between these two film traditions. This book serves as an introduction to the central concerns of his cinema while situating his work within German film history and the contemporary debates about postmodern film and media theory.

Film and Stereotype Jörg Schweinitz, 2011-05-31. Since the early days of film critics and theorists have contested the value of formula, cliché, conventional imagery and recurring narrative patterns of reduced complexity in cinema. Whether it's the high noon showdown or the last minute rescue, a lonely woman standing in the window or two lovers saying goodbye in the rain, many films rely on scenes of stereotype and audiences have come to expect them. Outlining a comprehensive theory of film stereotype, a device as functionally important as it is problematic to a film's narrative, Jörg Schweinitz constructs a fascinating though overlooked critical history from the 1920s to today. Drawing on theories of stereotype in linguistics, literary analysis, art history and psychology, Schweinitz identifies the major facets of film stereotype and articulates the positions of theorists in response to the challenges posed by stereotype. He reviews the writing of Susan Sontag, Roland Barthes, Theodor W. Adorno, Rudolf Arnheim, Robert Musil, Bela Balázs, Hugo Münsterberg and Edgar Morin and he revives the work of less prominent writers such as Renée F. Miller and Gilbert Cohen. Situating the evolution of the discourse into a postmodern celebration of the device, through detailed readings of specific films, Schweinitz also maps the development of models for adapting and reflecting stereotype from early irony (Alexander Granowski) and conscious rejection (Robert Rossellini) to critical deconstruction (Robert Altman in the 1970s) and celebratory transfiguration (Sergio Leone and the Coen brothers). Altogether, a

provocative spectacle Schweinitz's history reveals the role of film stereotype in shaping processes of communication and recognition as well as its function in growing media competence in audiences beyond cinema Weimar Cinema Noah Isenberg, 2009-01-09 Taken as a whole the sixteen remarkable films discussed in this provocative new volume of essays represent the brilliant creativity that flourished in the name of German cinema between the wars Encompassing early gangster pictures and science fiction avant garde and fantasy films sexual intrigues and love stories the classics of silent cinema and Germany's first talkies each chapter illuminates among other things the technological advancements of a given film its detailed production history its critical reception over time and the place it occupies within the larger history of the German studio and of Weimar cinema in general Readers can revisit the careers of such acclaimed directors as F W Murnau Fritz Lang and G W Pabst and examine the debuts of such international stars as Greta Garbo Louise Brooks and Marlene Dietrich Training a keen eye on Weimar cinema's unusual richness and formal innovation this anthology is an essential guide to the revolutionary styles genres and aesthetics that continue to fascinate us today *Encyclopedia of the Essay* Tracy Chevalier, 2012-10-12 This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length The more than 500 entries by 275 contributors include entries on nationalities various categories of essays such as generic such as sermons aphorisms individual major works notable writers and periodicals that created a market for essays and particularly famous or significant essays The preface details the historical development of the essay and the alphabetically arranged entries usually include biographical sketch nationality era selected writings list additional readings and anthologies **Between the Forest and the Road** Stephan Ehrig, Benjamin Schaper, Elizabeth Ward, 2023-08-11 Audiences for contemporary German film and television are becoming increasingly transnational and depictions of German cultural history are moving beyond the typical post war focus on Germany's problematic past Entertaining German Culture explores this radical shift building on recent research into transnational culture to argue that a new process of internal and external cultural reabsorption is taking place through areas of mutually assimilating cultural exchange such as streaming services an increasingly international film market and the import and export of Anglo American media formats The Essay Film After Fact and Fiction Nora M. Alter, 2018-01-02 Nora M Alter reveals the essay film to be a hybrid genre that fuses the categories of feature art and documentary film Like its literary predecessor the essay film draws on a variety of forms and approaches in the process it fundamentally alters the shape of cinema The Essay Film After Fact and Fiction locates the genre's origins in early silent cinema and follows its transformation with the advent of sound its legitimization in the postwar period and its multifaceted development at the turn of the millennium In addition to exploring the broader history of the essay film Alter addresses the innovative ways contemporary artists such as Martha Rosler Isaac Julien Harun Farocki John Akomfrah and Hito Steyerl have taken up the essay film in their work Entertaining German Culture Stephan Ehrig, Benjamin Schaper, Elizabeth Ward, 2023-08-11 Audiences for contemporary German film and television are

becoming increasingly transnational and depictions of German cultural history are moving beyond the typical post war focus on Germany's problematic past Entertaining German Culture explores this radical shift building on recent research into transnational culture to argue that a new process of internal and external cultural reabsorption is taking place through areas of mutually assimilating cultural exchange such as streaming services an increasingly international film market and the import and export of Anglo American media formats

Light Motives Randall Halle, Margaret McCarthy, 2003 Light Motives undertakes a long overdue critical reassessment of German popular cinema challenging the traditional view of German film history and offering new ways to think about popular cinema in general

The Essay Film Timothy Corrigan, 2011-08-01 Why have certain kinds of documentary and non narrative films emerged as the most interesting exciting and provocative movies made in the last twenty years Ranging from the films of Ross McElwee Bright Leaves and Agn's Varda The Gleaners and I to those of Abbas Kiarostami Close Up and Ari Folman Waltz with Bashir such films have intrigued viewers who at the same time have struggled to categorize them Sometimes described as personal documentaries or diary films these eclectic works are rather best understood as cinematic variations on the essay So argues Tim Corrigan in this stimulating and necessary new book Since Michel de Montaigne essays have been seen as a lively literary category and yet despite the work of pioneers like Chris Marker seldom discussed as a cinematic tradition The Essay Film offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models provides the ideas that will change this

German Expressionist Cinema Ian Roberts, 2008 Covering classic films such as The Cabinet of Doctor Caligari and Nosferatu as well as under appreciated examples such as Asphalt this volume forms an essential introduction to one of cinema's most historically important movements

Second Takes Andrew Repasky McElhinney, 2013-11-05 Second Takes presents the history of English language cinema by focusing on cinematic remakes and on how cinema has been replaced by new forms of media Remakes with their innate plurality offer the most substance for concentrated cultural analysis of how movies reflect and shape American culture Analyzing the archetypes that recur in this culture reveals how movies are an increasingly dangerous surrogate for the actual Close readings are presented of such works as popular favorites as Cronenberg's Crash Disney's The Parent Trap Ferrara's Bad Lieutenant Hitchcock's Psycho Kubrick's A Clockwork Orange Lynch's Twin Peaks the film and Welles The Magnificent Ambersons while unearthing pictures ripe for rediscovery such as One More Tomorrow Strange Illusion and Andy Warhol's Vinyl Instructors considering this book for use in a course may request an examination copy here

Willing Seduction Barbara Kosta, 2012 Josef von Sternberg's 1930 film The Blue Angel Der blaue Engel is among the best known films of the Weimar Republic 1919-1933 A significant landmark as one of Germany's first major sound films it is known primarily for launching Marlene Dietrich into Hollywood stardom and for initiating the mythic pairing of the Austrian born American director von Sternberg with the star performer Dietrich This fascinating cultural history of The Blue Angel provides a new interpretive framework with which to

approach this classic Weimar film and suggests that discourses on mass and high culture are integral to the film's thematic and narrative structure. These discourses surface above all in the relationship between the two main characters: the cabaret entertainer Lola Lola, Marlene Dietrich, and the high school teacher Immanuel Rath, one-time Oscar winner Emil Jannings. In addition to offering insight into some of the major debates that informed the Weimar Republic, this book demonstrates that similar issues continue to shape the contemporary cultural landscape of Germany. Barbara Kosta thus also looks at Dietrich as a contemporary cultural icon and at her symbolic value since German unification and at Lola Lola's various incarnations.

A Companion to Werner Herzog Brad Prager, 2012-03-30. A Companion to Werner Herzog showcases over two dozen original scholarly essays examining nearly five decades of filmmaking by one of the most acclaimed and innovative figures in world cinema. First collection in twenty years dedicated to examining Herzog's expansive career. Features essays by international scholars and Herzog specialists. Addresses a broad spectrum of the director's films from his earliest works such as *Signs of Life* and *Fata Morgana* to such recent films as *The Bad Lieutenant* and *Encounters at the End of the World*. Offers creative, innovative approaches guided by film history, art history, and philosophy. Includes a comprehensive filmography that also features a list of the director's acting appearances and opera productions. Explores the director's engagement with music and the arts, his self-stylization as a global filmmaker, his Bavarian origins, and even his love-hate relationship with the actor Klaus Kinski. Library of Congress Subject Headings Library of Congress, 1993.

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